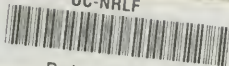


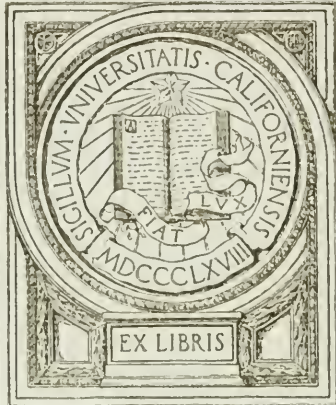
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DESCRIPTIVE GUIDE

to the Lennard collection of

Old Pottery and
Porcelain.

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TECHNOLOGICAL MUSEUM.

Harris Street, Sydney.

GEORGE HOOPER, F.T.C.,

Curator.

Descriptive Guide

to the collection of

Old Pottery and Porcelain

Donated to the Technological Museum by

Thomas Handcock Lennard and

Martha Lennard.

By

CHARLES FRANCIS LASERON.

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Introduction.



PATRIOTISM expresses itself in many ways, but the absolute gift of the labour of a lifetime to the nation must rank high. Collections of many kinds have been made and ultimately bequeathed or presented to Museums and Art Galleries, but for the most part, this has been done by wealthy people, or by those who are at least well removed above the fear of any lack in the goods of this world. In this way the collection, which will henceforward be known as "The Thomas Handcock and Martha Lennard Collection," is well nigh unique.



Photo

FIG 1.

Author.

Mr. Lennard at his Cobbler's Bench.

The story of its accumulation reads like a romance. Mr. Lennard has, from his youth, which is now well over fifty years ago, been a working shoemaker. It can be imagined that the hours necessary to work at this calling in order to obtain a livelihood would, in ordinary circumstances, give but little leisure in which to haunt auction rooms, or explore the windows of second-hand shops in distant suburbs. Nor would the emolument derived from such labour, allow much, after the deduction of living expenses for a healthy family, for the

purchase of rare and beautiful china, except under the most favourable conditions. Yet the difficulties were overcome. In the first case, arrears of work were oftentimes overtaken, by sitting up into the small hours of the morning. And the rest is a story of self-denial. When the choice lay between lunch, and the attainment of some ceramic treasure, then lunch, or maybe several lunches were done without. In this way, with infinite patience, an eye eternally on the watch for bargains, piece by piece, the collection was built up until it assumed its present dimensions.

It was always intended that some day it should be presented to the State. When an apprentice in London, Mr. Lennard frequently visited the South Kensington Museum with his master, and was greatly impressed with "The Sheepshanks Collection," which had just then been donated. There and then the mental resolve was made, that some day he would make a similar gift, an ambition realised after forty-three years' residence in his adopted country.

Such a collection could, of course, hardly fail to bring him into close touch with other collectors, and his well-known figure has for years been familiar in the auction room and other places where the treasure-seekers foregather. Many notable men have been proud to call the humble shoemaker a friend, and Governors, Statesmen, Judges, and others have at one time or another found their way out to the unpretentious house at Randwick. Sir Henry Parkes was an intimate friend, and some of his one-time possessions give the collection quite an historic aspect. In addition to the china which is now exhibited, there are still in Mr. Lennard's possession many personal autograph letters, which he treasures dearly.

The Collection.



IN Australia, the ceramic collector or student is not yet, perforce, a specialist. The absence of very wealthy collectors, and perhaps more important still, the limitation of available specimens, have caused lovers of the old in china to distribute their affection, and lavish it on whatever they can pick up, porcelain or earthenware, English or Oriental, German or French. Consequently in a collection of this size, there is, as it were, a smattering of all sorts, well developed in one direction, yet lacking in others. This fact, of necessity, makes it difficult to maintain an ordered sequence in description and classification. There are many gaps, some of considerable magnitude, which must make this pamphlet very incomplete, even as a brief review of ceramics. But when the vast amount of literature that already exists is considered, written moreover by experts with the museums of the world at their disposal, it can hardly be expected that new information will be afforded.

Yet at the same time, it is a truism that with china, mere description affords only a small degree of assistance to the collector. The most accurate particulars of a specimen in, say the South Kensington Museum, conveys not a tenth of the information that the handling or even a glimpse of it will do. Illustrations, while providing records of form and shape, can never show the true colour, the depth and brilliance of the glaze, or the fineness of the body in the best earthenware or porcelain. Thus, with such a collection as is before us, it may well happen that a short account of some of its principal specimens, which, of course, will always be available for inspection by visitors to this Museum, will help the local collector in certain directions, even when the writings of oversea experts fail.

This pamphlet can make no claim to infallibility. The writer, too, suffers from lack of access to true and undoubted types, and while every care has been taken, and every available avenue of information explored, there are yet many points which, necessarily, must remain in abeyance.

For this reason the co-operation of all china lovers is asked. Museum collections should be a source of information to all who need it. They should also be a distributing centre of knowledge, and to this end the Museum itself requires assistance, not only with specimens, but with information gained by the general experience of collectors, so that by mutual help, the whole subject is advanced.

The following is a more detailed account of the different wares and individual specimens. The classification is largely one of convenience. British pottery has been kept together as far as possible, though where some of the factories have made both pottery and porcelain, they have not been separated. A chronological sequence has also been more or less adhered to, though by no means strictly.

English Pottery.

JACKFIELD.

In dealing with a large and varied collection, it is somewhat difficult to select a starting point, but for many reasons a small black jug, on the left of the main case, suggests itself. (Fig. 2.) It is distinguishable by the excellence of its shape, and the brilliance of its lustre, and is of the type known generally amongst collectors as Jackfield ware, one of the earliest productions of quality in England. Jackfield is in Shropshire, and potteries existed there as early as the sixteenth century, but it was not until 1713 that the ware obtained much notoriety. Unlike the black basalt of Wedgwood, Jackfield is highly glazed, the black glaze covering a body which is of a dark-brown colour. Thomas Whieldon, Elijah Meyer, and other potters made similar ware, but it is usual to class the whole as "Jackfield," the name then serving as a type rather than that of a place. In period it may be considered as typically mid-eighteenth century.

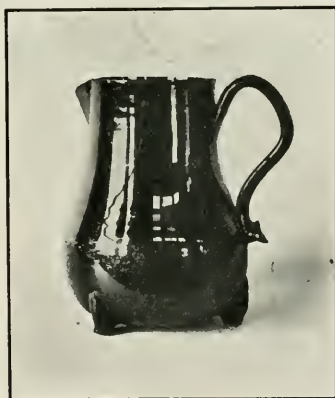


Photo.]

FIG 2.

Author.

Jackfield Ware. Black glazed jug.
4½ in. high. Period, about 1750.

TOBY JUGS.

The grotesque group of jugs, known generically as Toby Jugs or Tobies, were popular articles in the late eighteenth and early nineteenth centuries. Where the originals were produced is not quite certain, but Whieldon certainly made some of the earliest. Most of the Staffordshire potters turned them out, and it was not beneath the notice of larger firms such as Rockingham and Davenport to produce them. Mostly the jugs consist of the figures of elderly, corpulent gentlemen with red noses and the inevitable beer jug on a knee.



Photo.

FIG. 4.

FIG. 3.

FIG. 5.

Author.

OLD STAFFORDSHIRE TOBY JUGS.

Fig. 2— "Hearty Good Fellow," 10 $\frac{1}{2}$ in. high. Whieldon School
Late eighteenth Century

Fig. 4— "Blueskin" Toby, 10 in. high. About the same period.

Fig. 5— "The Old County Gentleman," 10 in. high. Another
of similar style.

In the Collection are four which might be classed as genuinely old Staffordshire. The difference between the old and the new is also well illustrated. The "County Squire," a popular "Toby" is represented by a well-modelled example of the Whieldon school, but possibly slightly later in date, with a brown coat, yellow breeches, and an elaborately flowered waistcoat. (Fig. 3.) For purposes of comparison a modern example of the same figure has been placed at the side. It varies slightly in details, and the words "Hearty Good Fellow," have been added, a similar motto to that which appears on many of the old jugs. But the

difference is very apparent. Apart from that indefinable mellowness imparted by age, the modelling of the old one is far superior, a token of the hand of the master craftsman, the figure is freer and more natural, and the colouring is brighter, richer, and better applied.

Of the other old Tobies, that of "Blueskin," (Fig. 4), a notorious criminal of the period and "The old County Gentleman" (Fig. 5), are similar in treatment, while "Falstaff" (A. 2165) suggests the hand of another potter. These four jugs are products of about the late eighteenth century.

WHIELDON WARE.

The Whieldon period of Staffordshire pottery ranges approximately from 1740 to 1780, at which date Thomas Whieldon retired from active business. This man was in many ways a remarkable potter. Not very much is known of him personally, except that he started in a very humble way, hawking samples of his own wares from place to place. Later his business assumed considerable importance, and he numbered amongst his apprentices several who themselves afterwards became famous, notably Josiah Wedgwood, and Josiah Spode.

Most of this mid-eighteenth century pottery is unmarked, but the influence of Whieldon was so pronounced, both in style and colouring, that many pieces, while possibly by contemporary and succeeding potters are better known under the general term "Whieldon Ware."

Of these is a very fine jug, upon the upper shelf to the left of the main case. (Plate I, Fig. 3.) The jug itself is of a thin body with a good glaze of a bluish tint. In front in relief is a bust of Shakespeare, and in panels on either side the figures of "Miser" and "Spendthrift," the one hugging his bag of money, the other his jug of sack. The excellence of the colouring as well as the modelling is very noticeable, and the piece might be taken as typical Whieldon ware.

SALT GLAZE.

The practice of glazing earthenware by throwing salt into the furnace, has been in vogue for a very considerable period, and for brown stoneware is still the general method adopted. Usually the term "Salt Glaze" is restricted to white and coloured ware made during the eighteenth century, mostly in Staffordshire, but also in Leeds, Swansea, Liverpool, and other places.



Photo

PLATE I.

Author

1. Staffordshire Jug, made by Charles Meigh, 11 in. high. Dated, Sept. 1844.
2. Reverse side of the same Jug.
3. Jug with figures of "Miser and Spendthrift," 6½ in. high. Whieldon Ware. About 1750.
4. Jug, in Blue Stoneware, 10 in. high. Made by Ridgway about 1840.

Salt glaze can generally be detected by the peculiar nature of the surface, which is covered by minute pittings, very different to the glassy smoothness of enamels and lead glazes. It resembles nothing so much perhaps as the texture of leather, and has also been likened to the skin of a smooth orange. Actually also, the effect of the volatilised salt is to harden and greatly strengthen the body, so that pieces can be made thinner and are in consequence comparatively light in weight.

No undoubted eighteenth century salt glaze is in the Collection, but an old Staffordshire jug (A. 2239), white in colour, and with a conventional pattern of raised leaves, may be taken as a typical example. Genuine pieces are, as a matter of fact, extremely rare. Another white jug, (A. 2154), ornamented with cupids and grape vines in strong relief, shows evidence of partial salt glazing. When Wedgwood produced his celebrated cream ware, which was lead glazed, it attained such popularity as to seriously affect other Staffordshire potters. As a result of this, and in order to compete, red lead was often added to the salt in the furnace. The resulting ware, consequently, had a smoother surface, at first sight puzzling because it shows some of the characters of both types of glaze.

LUSTRE WARE.

No collection of English pottery is complete without examples of Lustre ware. The attempt to imitate the lustre of various metals in glazed pottery, seems to have originated about 1740, when examples were turned out at Brislington, near Bristol. Later, the art spread, and towards the conclusion of the century, copper and silver lustre were made by many firms throughout England, particularly in Lancashire and Staffordshire as well as in Wales. Unfortunately of late, many imitations have been placed upon the market, one of which, a Continental "Copper" lustre, is shown for comparison. This is easily detected, but artificially-aged pieces of modern English are more difficult, because to a certain extent these are "the goods." There can be no doubt, however, about the three pieces of copper lustre in the case, as well as the finely-preserved piece of silver lustre.

WEDGWOOD.

Josiah Wedgwood is a name to conjure with amongst the early Staffordshire potters. As an apprentice to his brother Thomas from 1744 to 1752, he effected many improvements, and later in association with Thomas Whieldon, did much to raise British pottery to the high level it has since maintained.

Of course, it is as the originator of the famous Jasper ware that he is most popularly known; in fact, pieces of the old design and from the old moulds are

still being turned out from the modern Wedgwood works. Good old Jasper ware is very rare indeed. But there are many other Wedgwood wares that are equally interesting. At a time when the early porcelain manufacturers were struggling with the difficulties of soft paste, Wedgwood produced his famous cream ware, or as it was afterwards called "Queen's" ware, a specimen cup (A. 2040) of which is in the Collection. This ware, though earthenware, had many of the characteristics of porcelain. The paste was thin and even, light in weight and strong, and the glaze and decoration excellent. It had a tremendous vogue in the late eighteenth century, and was called Queen's ware from the patronage of Queen Charlotte, in 1765.

Other of his innovations were the marbled and agate ware. A jug and two mugs in the Collection (A. 2182) were the property of the late Sir Henry Parkes, and consequently have an added interest.

A small statuette of a woman (Plate III, Fig. 2) is also very interesting. Though unmarked, this was always thought by Mr. Lennard to be Wedgwood. Subsequently it was positively identified by a member of the firm who recently visited Australia, as one of Josiah's very early pieces, made indeed when his work was largely experimental. So pleased were the firm with the discovery, that they later sent to Mr. Lennard, as an appreciation, a beautiful little medallion of the best Jasper.

STAFFORDSHIRE COTTAGE POTTERY.

Following the school of Whieldon, Wedgwood, Voyez, and others, about 1800 there were scores of potters throughout Staffordshire, largely turning out ornaments, vases, and figures known generally as "Cottage Pottery." In most cases these were carried around the country by hawkers and sold from door to door, with the result that practically every cottage in each little village had in a conspicuous place some of the "Pairs of Lovers," "Scotchmen," figures of animals or cottages, which constitute the bulk of this ware.

Naturally during the nineteenth century, when there was a steady stream of immigrants to Australia, many of the pieces found their way here. Articles belonging to parents or grandparents would be retained as keepsakes, until ultimately the family became scattered, and the articles thrown on the market by the death of their owners, or from other causes. A few years ago there was much to be procured cheaply, in second-hand shops, in Paddy's Market, or at suburban auction rooms, and Mr. Lennard, with the true eye of the collector, made the most of his opportunity.

Broadly speaking, Staffordshire figures fall naturally into two divisions, the older and the later, each of which contains quite different types.



1



2



3



4

Photo.]

PLATE II.

[Author.

1. Fulham Ware Jug, with Pewter lid, $7\frac{1}{2}$ in. high. About 1750.
2. Staffordshire Jug, 6 in. high, in form of cottage. Eighteenth Century.
3. Three-handed Mug or "Tyg." of Brown Stoneware, $6\frac{1}{2}$ in. high.
4. Figure of Shakespeare, by Bott & Co., $8\frac{1}{2}$ in. high. About 1800.

the overhanging tree or bush. Certainly it is doubtful if such leaves ever existed in nature, yet for decoration they served the purpose. It is probable that the idea was borrowed from Chelsea porcelain, for which compare the small Chelsea lamb in the porcelain case.



Photo.

PLATE III.

Author

These pieces, originally brought from England by Mr. Lennard, formed the nucleus of his collection. Otherwise all the specimens were procured in or about Sydney.

- (1) Staffordshire Figure. (2) Piece of original Wedgwood. (3 and 4) Sheep with lambs, by Walton. (5 and 6) Sheep with lambs, by Salt. (7) Cow with calf, by Walton. (8) Old Staffordshire figure. (9) Piece of Old Staffordshire

BROWN STONE WARE.

Amongst the earliest English pottery is the brown stone ware used mostly for jugs, bottles, and drinking mugs. It is practically all salt glazed, though, as already pointed out, this term is usually restricted to quite another ware. Throughout the seventeenth century it was abundantly produced, and later in the eighteenth, was made notably at Fulham, Nottingham, Lambeth, and through-

out Staffordshire. At the present time it is still perhaps the most abundant cheap ware manufactured by the ordinary pottery. The common ginger-beer bottle is indeed an every-day example.

Nevertheless in the hands of the skilled craftsman, brown-stone ware is capable of considerable artistic treatment, and, moreover, old examples are of interest in certain directions, largely reflecting the spirit and manners of the period.

Amongst the jugs is one of light-brown colour, with a pewter lid (Plate II, Fig. 1). This is eighteenth century, and is a fine example of a type attributed to Fulham. Fulham was one of the earliest, as well as one of the most famous English potteries. It was there that John Dwight, who is spoken of as the inventor of English porcelain, carried out his experiments. Doubts have been expressed that he did actually make porcelain, but it is certain from patents granted at the end of the seventeenth century, and from other data, that he manufactured a more or less translucent ware at this period. Lack of financial success, however, led to the ultimate abandonment of the enterprise. The stone bellarmine or jugs with faces beneath the spout came somewhat later. The eighteenth century was undoubtedly one of beer, and our forefathers liked variety in the vessels designed to contain it. Jugs, flasks, and mugs, were generally ornamented with groups, often representing bacchanalian revels. This one shows a group of monkeys playing cards and drinking. The design is typically Fulham, and in later years has been copied, but the early examples may be determined by the fine quality of the modelling and the excellence of the craftsmanship.

It is difficult, however, to assign most pieces to any particular factory. Particularly is this so with Nottingham and Lambeth. The former, during the eighteenth century, turned out enormous quantities of brown quart mugs, for use in taverns, some of which are exhibited on the bottom shelf of the large case. Occasionally these were dated and marked, not with the maker's name, but with that of the owner of the tavern.

Sometimes plain, more often they were decorated with subjects in relief. A favourite form was the stag hunt; hunters, hounds, and finally the stag appearing in succession around the jug. This is shown in several of the specimens, notably the large three-handled mug (Plate II, Fig. 3).

Three-handled mugs are of considerable antiquity, and are known by the old Saxon name of "tygs." The handles in this specimen also illustrate another popular type of decoration, in the form of hounds climbing up the side of the mug, and looking over the top. Occasionally the hounds are beautifully modelled, but for utilitarian purposes they are more often highly conventionalised.

Another interesting mug is the "Frog Mug" (A. 2184). The frog which appears modelled in the bottom, was designed as a sort of crude practical joke, the drinker, as the liquid lowered, being startled by the appearance of the frog, apparently ready to leap into his mouth. These were originally made in Leeds, and afterwards in Liverpool and Sunderland, where they were much used in taverns frequented by sailors.

A very common use for stoneware is for the making of grotesque jugs or bottles, often in the form of well-known identities. Sometimes the figure will fix the date of these fairly accurately, for instance, that of the young Queen Victoria, which must have been made about 1840, while that of Joseph Chamberlain (A. 2367), is obviously of recent origin.

A very fine specimen of a bottle is in the form of a head of light-brown stoneware. The overhanging cap forms the mouth of the bottle, and the expression of the smiling face, and the modelling generally is an excellent piece of work.

Brown stone ware continues to be made abundantly to the present day. A jug with modelled relief was made at Chatswood, and gives a local touch to the Collection, while the works of Doulton, the present occupiers of the Lambeth factories, are of world-wide fame, in this as in other wares.

EARLY VICTORIAN POTTERY.

It is generally recognised that, from an artistic point of view, the Staffordshire potteries showed a decline during the early part of the nineteenth century. That is, with exceptions, true; nevertheless the period was so distinct in style and manners, that its wares will be always interesting. Broadly speaking, the taste of the times might be termed rather puritanical and massive; people liked things big and sombre, and somewhat stodgy in design. The decoration was clumsy and often overdone. Many pieces of the cottage pottery belong to this era, but reference has already been made to them.

Several specimens of the jugs also belong here. For convenience, the majority of this form of pottery have been kept together in the case, as while some are earlier and of different types, yet many are undoubtedly contemporaneous, ranging in date about 1840 to 1850. It should be mentioned that the majority of the large specimens were not for toilet purposes, but were specially designed as beer jugs, in a day when most houses had their cellars and casks from which the beer was drawn off in jugfuls. In some, the modelling is wonderfully done, the figures stand out in bold relief, and there is plenty of life and the suggestion of action. But again the pieces are overwhelmed with detail, there is a lack of balance, and an absence of that simplicity which is the highest form of art.

A jug by Charles Meigh (Plate I, Figs. 1 and 2), dated September, 1844, is an excellent example of modelling, but its form is spoilt by overcrowding with ornament. Charles Meigh was the grandson of Job Meigh, who in 1770 was one of the leading potters in Staffordshire. This specimen is a typical beer jug, and the wild dancing figures, the vine leaves laden with branches of grapes, form a decorative scheme quite in keeping with the intended contents of the jug.

Of quieter design and better shape is a pale-blue jug by Ridgway, made about the same period. (Plate I, Fig. 4). It shows knights tilting in front of a pavilion, and the sharpness of the modelling and the general effect is of the highest order. As with many of the Staffordshire potters, the craft was handed from father to son, and the name Ridgway, like Spode, Meigh, Wedgwood, and others, appears in several generations.

A smaller jug (A. 2250) of excellent design, with a metal lid, bears the mark Edward Walley, Staffordshire, 1843, but not much is known about this potter. The graceful double handle is noteworthy.

Other specimens represent a multitude of subjects, each reflecting more or less the hand of the artist. "Paul and Virginia," "Attacked by Eagles," figures of Cupids, saints, &c., are some of them. Cruder, but interesting, as having a rather Australian atmosphere, is a jug in the form of a cockatoo, and another with a cockatoo handle.

And lastly, the magnificent Davenport jug, which occupies the centre of the case, is worthy of special mention. It bears the impressed mark "Davenport" over an anchor, which places the period of its manufacture as early nineteenth century. Judging from its size, the cellar from which it brought the evening's potation was no niggardly one. The small support on the opposite side of the handle should be noted, as this was meant as a grip for the left hand, by which to support the jug when full.

DOMESTIC WARE.

The Victorian era, though comparatively recent, was quite as distinct by the form of its table crockery as it was in other directions. Porcelain was still largely the prerogative of the wealthier classes, and the development of pottery took place along the lines of strength and durability, rather than those of delicacy and artistic conception. Several important names stand out in the period, Spode, Minton, and Mason perhaps the most prominent, though the first two are as much associated with porcelain as with earthenware.

The firm of Spode, of course, afterwards became Copeland, and the ware is so well-known as hardly to need description here. A very fine blue-and-white Spode dish is perhaps the best specimen, though a small earthenware plate is rarer and more representative of an older type. Copeland was first a partner of Spode until the latter's death in 1833. From 1835 to 1847 the firm was Copeland and Garrett, and finally as W. T. Copeland and Sons, it is still carried on. Some of the modern plates, mostly porcelain, however, are on the shelf at the top of the main case.

Minton, a contemporary of Spode, also did much towards the improvement of English table ware. Like Spode, he introduced felspar into the manufacture of porcelain, a factor which did much to cheapen the hitherto difficult-to-manage soft paste. Both earthenware and porcelain are well represented in the Collection. Amongst the former the bowls and plates of the type generally known as Ironstone, are noteworthy. Some of these bear the mark "Amherst, Japan," which seems to have originated in the appointment of Lord Amherst as Governor-General of India in 1823.

A number of pieces of Mason's Ironstone China are present in the Collection. Deservedly this ware stands high in the ranks of pottery, as in the texture of the body it often approached very closely to porcelain. A patent was granted to the Masons in 1813, and the name was derived from the fact that ironstone slag was used in the composition. It is extremely tough and durable, and much has survived to the present day. Generally speaking, the attraction from a collector's point of view depends on the decorative colouring, the bright combinations of red, blue, and often gold being characteristic. Patterns were generally Oriental, often of the style known as Chinese Imari, and coloured versions of the "Willow" pattern were not uncommon. The octagonal jug, of which there are two in the Collection, was also a distinctive type.

It is here perhaps not amiss to deal with the blue willow pattern, so popular in the period, and made not only in earthenware by a number of potters, but in porcelain by Worcester and other works. The pattern was first introduced to England about 1780 by Thomas Minton, but later Spode, Wedgwood, Davenport, Rockingham, and many other factories turned out large quantities, the patterns often varying slightly. In fact, this variation sometimes proves a means of identification, as small details, such as the number of apples on the tree, were often constant for a particular factory. Willow pattern is still being made, though it is now generally marked. Although old blue-and-white willow is interesting from a ceramic point of view, it is not particularly valuable, as so much is in existence. Nevertheless, for interior decoration, especially against dark oak or other dark timbers, it has a charm all its own.

Much of the interest attached to this old domestic ware lies in the quality of the transfer. At the present time the centre of plates and dishes is generally undecorated. But in the middle of last century, Staffordshire services particularly were generally decorated with scenes after Watteau, with glimpses of the Rhine, of Venice, or other landscapes. The colour was usually in monochrome, blue being the most frequently used.

One large octagonal dish in the Collection is, however, in polychrome. In this case the original printing is in brown, while blues and reds in the border flowers, the yellow of the towers and the green of the trees have been tinted in afterwards by hand. In this day of small joints, the size of these dishes seems remarkable, and the deep receptacle for the gravy is another peculiarity.

DELFT.

As to be expected, the bulk of the pottery in the Collection is English, the few pieces of Continental origin being, for the most part, of little importance, consisting of a few modern German vases, and an old jug which is possibly Spanish.

An interesting example is, however, an old tin-glazed cup (A. 2214). Tin glaze is so distinctive, and so unquestionably a mark of age, that pieces are always worthy of study. In the first place it may be recognised by the fact that it is opaque and more of an enamel, as distinct from the transparent and glassy lead and alkaline glazes. Consequently all the colours are over glaze, and as they have been applied before firing, when the surface was still sticky, they have sunken in so as to be practically flush, and not raised, as is the decoration over the glaze in most porcelains. The body is soft, and generally of a rough dark clay, which, however, is completely hidden by the glaze. All eighteenth century Continental and some English pottery was covered with tin glaze, including the old Italian and Spanish maiolicas, and early French, German, and Dutch potteries. The lead-glazed Staffordshire wares, however, gave it a final death blow, and after the year 1800, very little was manufactured. In the little town of Delft in Holland, during the eighteenth century, vast quantities were made and exported all over the world, rivalling, in many cases, even the blue-and-white porcelains of China, which it emulated.

The cup in question, which is decorated in blue-and-yellow, is Delft, the mark approximating to that of "The Claw" factory about 1700.

Porcelain.

The collection of Porcelain is much smaller than that of the Earthenware, which is to be expected, inasmuch as genuine British porcelain of the eighteenth and early nineteenth century is anything but common.

BOW.

The manufacture of porcelain, as far as England is concerned, is a comparatively recent industry. Certainly from an Oriental point of view it is very recent. Even when compared with the continent of Europe, with the production of Dresden and Sevres, it is only a short time ago that English factories commenced to turn out the translucent ware known as porcelain. Amongst the oldest works



Photo.

FIG 7.

Author

Bow Head of Dandy's Cane. 2½ in. high.

were those at Bow, and leaving out the uncertainty still attached to the productions of Dwight at Fulham, it is questionable whether to Bow or Chelsea belongs the honour of first solving the secret.

Genuine Bow is very rare; in fact, until comparatively recently little was known about the nature and quality of the ware produced. One or two old documents, however, and later excavations on the site of the old works, now occupied by a match factory, did much to elucidate the mystery. As it is, the paste, glaze, style of decoration, and usual forms, are now fairly well authenticated, as well as the marks that appear on a few pieces. The date when porcelain was first manufactured at Bow is very uncertain, but the works were flourishing in 1750, and in 1776 were purchased by Duesbury, who removed the moulds, &c., to Derby.

The collection contains several pieces which are undoubtedly Bow.

A very interesting piece is the head of a dandy's cane (Fig. 7). It was the custom for dandies during the reign of George III to carry these canes, often with elaborate heads. In this case the head is modelled in the likeness of Queen Charlotte, wife of George III.

To Bow may also be reasonably attributed two old teapots (A. 2327 and A. 2328). The patterns have been transfer printed in a brick-red, the one with flowers, while the other has, in addition, a Chinese figure with pagodas. Copper green and a red enamel have then been applied by hand, to colour the leaves and the flowers. The use of the copper green proves the 18th century origin of these pieces. It was not until about 1800 that the much better and more easily applied chrome green replaced the copper, and this in itself is a very good test for the old material. It is, of course, hardly necessary to add that the paste is quite soft and typical of the distinctive and unique type of early English porcelain. The glaze also is much stained, the yellow discolouration with a slight iridescence being due to the oxidation of the lead which formed one of the principal ingredients.

In the same category as the teapots is the bowl (A. 2295). In this the decoration is by hand, and is much simpler.

CHELSEA.

Porcelain was made at Chelsea from about 1730 to 1784, though prior to 1745 not much information is available about the factory. From thence onwards, a great number of pieces were turned out, which in body, glaze, and finish rank high amongst English ceramic productions. Many Chelsea pieces are marked, but as the blue anchor is one of the most forged marks in existence, collectors

should be very careful in buying what purports to be Chelsea. The writer recently saw, sold as genuine Chelsea, in a Sydney auction room, and with the anchor marks quite in order, a pair of figures, which were obviously Continental in origin. Nor were these poor in quality like so many imitations. But the glaze was wrong to start with, and lacked the milky whiteness which is so characteristic; moreover, being in hard paste, the question was absolutely settled.

A fine specimen is the figure of a woman leaning against a pedestal (Fig. 8). The finish of this, the care taken in the colouring, the modelling, and the beauty of the glaze, all stamp it as a piece that is "right." Not so pretentious is the model of a cottage, which, nevertheless shows well the quality of the glaze. This and a lamb, and a small penholder in the form of a bird's nest, constitute the remainder of Chelsea in the Collection. The three last articles are interesting for purposes of comparison with the Staffordshire cottage pottery. It is apparent that the more humble Staffordshire potters found much of their inspiration in both Bow and Chelsea designs.



Photo

FIG. 8.

Author

Chelsea Figure 9in. high.



Photo.]

PLATE IV.

[Author.

1. Bow Teapot. Eighteenth Century.
2. Bow Teapot. Eighteenth Century.

LOWESTOFT.

No undoubted pieces of Lowestoft occur in the Collection, but several cups are interesting, inasmuch as they are of a type, which for some reason or other, is generally attributed to Lowestoft or Bristol. The latter certainly would have more justification, inasmuch as the paste is hard. Nevertheless it is obvious that the pieces are Oriental, even when possessing a decoration somewhat English in style. Upwards of a century ago, when Oriental porcelain served as a pattern for all others, vast quantities were imported into Europe. Often made to the order of English importers, and copied also from patterns supplied, much of it was in a style foreign to the typically Chinese. It is more than possible also, that a great deal was imported plain and afterwards decorated in England, the sellers then claiming it as of local manufacture.

Of quite good quality, it chiefly found its way into typical middle-class homes, and with the care often lavished by this section upon their possessions, much has survived to the present day. In the writer's own collection are a couple of cups and saucers, which have been in the family for several generations, and which, until the matter was further gone into, had always been accepted as Lowestoft.

BRISTOL.

The Bristol factory, which followed on that of Plymouth, and later was transferred to New Hall in Staffordshire, shares with these the distinction of being the only factories in England to manufacture true "hard paste." The first English porcelain was made from a mixture of glass and clay (kaolin), and though possessing great beauty, was always difficult to manage in the furnace. At a later date, Worcester added bone ash and steatite (soapstone) which increased the hardness and gave greater latitude in the firing. At Plymouth and Bristol, however, the use of cornish stone, a white granitic rock consisting largely of felspar, produced a porcelain approximating to the hard Oriental and Continental pastes. This fact separates very sharply the products of these three factories from those of the other English factories, for which they cannot be mistaken. To distinguish them from many of the commercial wares imported from China at the end of the eighteenth century is, however, much more difficult, particularly as Bristol patterns are often copies from the Chinese, while the Chinese, in fulfilment of orders used designs essentially English.

The one or two pieces of undoubted Bristol in the Collection should be compared with the so-called Lowestoft already described. A cup and saucer (Fig. 9) is the most typical example, the garland-like decoration being rather characteristic. Another useful guide to both Bristol and Plymouth porcelain is often the rather fine leather-like texture of the surface of the glaze. This is seen under a lens to be caused by innumerable minute pittings due no doubt to insufficient firing.



Photo.]

FIG 9.

[*Author.*

Bristol. Cup and Saucer. Late eighteenth Century.

NANTGARW.

It is the habit of many collectors to put down every old plate decorated with roses as Nantgarw, and to speak of the roses as "Billingsley" roses. It is true that Billingsley painted roses in his own style, but no man could have turned out a fraction of the work that is attributed to his brush. As a matter of fact, genuine Nantgarw is very rare, and commands a high price. It can be distinguished by the paste, which was very fine, soft, and translucent, breaking

with a fracture like granulated sugar. The decoration, also, was very artistic. Owing to the difficulty of burning the soft paste, pieces are often slightly deformed, which is sometimes another guide. At one stage, however, a considerable portion of the output was sold plain and decorated elsewhere, and a portion of the Nantgarw in collections is of this type. Two plates in the Collection might be classed as Nantgarw, and of these, one plate (A. 2095, see Frontispiece), is finely decorated, but not, it should be said, by the hand of Billingsley himself. The coloured illustration of this plate hardly does justice to the beautiful white paste, as the ground shows too much pink tone.

SWANSEA.

Very close to Nantgarw, particularly in paste, come the productions of Swansea. This is another of the factories connected with the unfortunate Billingsley, and at which he endeavoured to make a commercial success of his beautiful soft paste. As upwards of 75 per cent. of the pieces were "spoils" in the furnace, his ventures seemed foredoomed to failure.

One bowl (A. 2291) might be classed as Swansea. The beautiful white, translucent, soft paste, however, resembles Nantgarw very closely.

Swansea was also noted for the high standard maintained by its decorators. Birds and flowers were the chief subjects, the best of artists being employed in their painting.

COPELAND PARIAN.

Though the pottery of Copeland has been already dealt with, and mention has been made of the porcelain, there remains one important production, the white Parian ware, which in the mid-nineteenth century became justly famous. This white porcelain, which resembles in appearance the finest white statuary marble, was first fired in the biscuit state and then glazed, though the glaze, instead of being glassy, had a matt surface.

It was first made about 1845, and the chief productions were busts of celebrities, the excellent modelling of which makes them rank high. These are well represented in the Collection, and include busts of Dickens, Thackeray, Byron, Darwin, Scott, Emerson, Collyer, Shakespeare, Nelson, Wellington, and other famous people.

Parian ware was also made by Minton and Worcester, the last, though unrepresented, ranking perhaps the highest of all in quality.*

* See figure of Parian ware "Rather Surprised," in the case of Modern Royal Worcester.

WORCESTER AND DERBY

The more important wares of these famous factories are not too well represented in the Collection. Of Worcester, there is a general absence of those beautiful eighteenth century pieces in soft paste, generally decorated with blue under the glaze, or painted with the greatest care in the best enamels. Most of the specimens are plates, all of them of good quality and decoration in keeping with the traditions of the past, but nearly all of nineteenth century manufacture, and of the harder bone paste.



Photo.]

FIG. 10.

[Author.

Derby Mug. Eighteenth Century.

The same statement applies to the Derby factory, with the exception of a very fine eighteenth century mug, decorated with flowers. (Fig. 10). This is a splendid and typical example of early English soft paste, and well illustrates the marked difference between this ware and the later felspar porcelain. Though the material is thick, it is quite translucent, suggesting in this way the beautiful bodies of Pinxton, Nantgarw, and Swansea. It is soft and almost soapy to the touch, and the glaze has toned with age to a beautiful creamy tint, which shows off the floral decoration to perfection.

MODERN CHINA.

Of interest, not so much from a ceramic point of view, but from the events with which they are associated, are a number of pieces of modern china and earthenware. These are mostly by Doulton and other modern factories, made for purposes of commemoration or as souvenirs. Mugs, jugs, or cups celebrating such events as "The Coronation of King Edward VII," or the present King George V, "The Jubilee of Queen Victoria," and "The Opening of the Colonial Institute," or the "Crossing of the Blue Mountains," are all represented. Though unimportant now, it may well happen in another hundred years or so, that these pieces will be of good value and interest.

MISCELLANEOUS.

Under this heading come a number of pieces of various origin, Continental, Chinese, or Japanese.

Chinese porcelain is such a vast subject, that it cannot be hoped to deal with it here. There are a number of pieces in the Collection, but few are of sufficient interest to be worthy of particular mention. Good pieces of old Oriental porcelain are very rare in Australia, and indeed but seldom appear on the open market. Much of the so-called old Chinese is modern and not particularly good modern. Of the genuinely old, the pieces offering to the general collector are seldom of the first quality. Certainly no one short of a millionaire can hope to pick up more than one or two in a lifetime. This may be understood when it is realised that China has been scoured for specimens to satisfy the markets of Europe, where there is a tremendous demand amongst wealthy collectors. Actually over £7,000 has been paid for one Khang-hi blue-and-white prunus ginger jar, while prices running into four figures are by no means rare.

Of the Japanese, to a certain extent, the same thing applies, with this exception. The last few years have so changed the Japanese nation that their ceramic productions have likewise undergone a complete revolution. Modern commercial conditions are fast deleting the old master craftsmen who loved their work and spent infinite care and skill on each production. Thus pieces of thirty, twenty, and even ten years ago belong practically to a past era, and may be well looked on as old china. Three large pieces of old Satsuma are interesting, not only for their quality, but from the story of their purchase. Bought at a

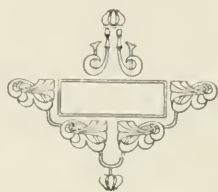
sale for eight, twelve, and fourteen shillings respectively, their beauty was hidden under a coating of black paint. Subsequently Mr. Lennard refused an offer of £175 for the three, an interesting example of the opportunities which sometimes offer to the shrewd collector.

Continental porcelain is also represented by a number of pieces, none very old, nor yet outstanding. For comparison with English porcelain, however, they serve a useful purpose. The secret of true porcelain, that is, porcelain composed of felspar and kaolin, was known on the Continent before it reached England, and as a result, typical European porcelain is hard. Beautiful in workmanship, it is, however, often over-decorated, and even the finest Dresden pieces have a cold and glittering and over-ornate appearance compared with the soft delicacy of the best English.

In any large collection there is almost inevitably a certain amount of flotsam and jetsam, consisting of odd specimens bought on impulse, uncertain pieces and the like. For the most part of little value, they are nevertheless interesting, if only to serve as examples to the average collector of what not to collect. Amongst many hundreds of specimens gathered haphazardly, it would be indeed strange if there were not this percentage of "duds"; indeed, under the circumstances, the series would hardly be complete without them.

Perhaps the most numerous are the small china figures and ornaments, which to the uninitiated are sold again and again as "Old Chelsea." Some of these are undoubtedly of fair age and have taken unto themselves something of that softness and mellowness which gives genuine old china its chief charm. Often they bear a mark, the gold anchor of Chelsea, the trident of Swansea, or the D. of Derby. Yet a moment's examination will reveal their spurious origin. Leaving out the poorness of the modelling and decoration, and the lack of quality in the gold, they are invariably of the hardest of pastes, so hard, indeed, that even a file will make no impression on the base.

Beyond saying that they are Continental, there is no other evidence of their origin. But there can be no doubt that great numbers of them are upon the market and many private collections, made without due experience or guidance, are full of them. A small puzzle teapot (A. 2301), marked with an anchor in imitation of Chelsea, is a good example; another is a china basket decorated with flowers (A. 2321), and a scent bottle (A. 2190).



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